

ART NEWS AND REVIEWS—THE ANNUAL EXHIBITION OF THE A. A. A.

Worthy Show by Allied Artists of America—Portrait Painters Hold Tenth Annual Exhibition at the Knoedler Galleries.

By HENRY M'BRIDE.

THE ninth annual exhibition of the Allied Artists of America is now open to the public at the Fine Arts Building on Fifty-seventh street. This society is a little brother to the Academy. It was formed because some artists got exasperated when their pictures, which they knew had been accepted by the jury, were finally discarded by the hanging committee. The irritated men got together and agreed to exhibit the "unhung" paintings; and finding it a practical method of calling themselves to the attention of the public, have exhibited ever since about this time of year. They don't agitate any special principle of art. They merely wish to get hold of the public.

In this innocent desire the press seems willing to help them, and indeed the occasion is not one that requires a drastic attitude upon the part of the critics. This year 332 paintings have been hung, filling all the rooms. The central gallery is given over to what is called "thumb-box" sketches—small studies, direct from nature and not too costly.

A painting that stands out with special distinction in this throng is the landscape in the Vanderbilt Gallery, by Harry Waltham, which is a charming piece of work. Glen Newell succeeds more than usual, too, with a study of two bulls fighting a formidable duel, and Edmund Greacen sends a poetic snowscape. Felice Waldo Howell shows a clever picture of sea and rock, and Mr. Emmis, Mr. Singer and Mr. Bower are well represented. Sidney E. Dickinson submits a pale portrait of Mr. Britton that is, however, full of character, and Mr. Ufer signs an interesting study of a landscape in the southwest.

The sensational picture of the show is Mr. Leigh's "Reckoning," in which a fearful but no doubt bad man sees all sorts of hands stretched out to him from the shadows, some of them appealing, some menacing, but all pointing to his former misdeeds.

The tenth annual exhibition of the National Association of Portrait Painters is now open to the public in the galleries of M. Knoedler & Co., and most of the men in this country who have distinguished themselves in this line of work are represented. The quality of the portraits is commendably high, although it is not possible to insist that any one of them is the product of sheer genius.

This annual event does, however, answer very well the question that is frequently asked, "Whom shall I get to paint my portrait?" Portraits are no longer painted in such great numbers as once they were, but the industry has by no means been extinguished by the coming in of photography.

In general there are still two classes of society who must be painted—our prominent men and our beautiful women. The painting of children is less in evidence; and the rank and file of the citizenry have no chance whatever, unless they happen to be on friendly terms with some amiable artist.

Two painters who have attracted attention to themselves lately do not help their reputations much on this occasion. These are Charles Hopkinson of Boston and Wayland Adams. Mr. Hopkinson's efforts to immortalize certain of the statesmen connected with the treaty of Versailles won much praise and definitely placed him as the most likely successor to Sargent, who no longer feels up to portraits. He submits now a portrait of Charles W. Eliot, president emeritus of Harvard, but fails to get a result commensurate with the distinction of the sitter.

The costume, which must have been uninspiring to a painter, has apparently bothered Mr. Hopkinson completely. It is stiff and uninteresting. No doubt feeling convicted of sin the moment he had achieved the jacket the painter went on to the still life and other accessories in the same discouraged manner. It is probable that he brought all this trouble upon himself by posing Mr. Eliot in a double light. At any rate the face is confused and lacks the precision it might have.

Mr. Adams, also, in his portrait of Prof. Leopold Auer, finches a little in doing the face. He has much in the picture that is honest and direct, but also there is much that is commonplace. But it was the flush of the cheek that landed him in a bunker. George Luks yielded to two different moods in his "Man in Blue" and tried to reconcile them. Evidently he had hard work over the likeness and painted and repainted until he had got a hard, masklike effect, and then, as though to relieve himself from the strain, dashed the blue coat in recklessly. It looks as though two people had worked upon this canvas.

John S. Sargent is represented by a full length of Mrs. Swinton, painted years ago. Irving R. Wiles sends a portrait of Mrs. E. R. Thomas, which is one of his best works, and which has a distinct cousinship to the nearby Sargent. Luis Mora signs an attractive small portrait of Miss Frances Griffin; Randall Davy is represented by his study of the Archbishop of New Mexico; Ellen Emmet Rand shows a quiet and sympathetic portrait of a small boy, and Victor D. Hecht submits a vigorously painted portrait of a burly workman that will doubtless profit by the sympathy that has been awakened for his type by the "Hairy Ape."

The Dreicer Collection At Metropolitan Museum

The Michael Dreicer Collection, placed on view to-day for the first time in the Metropolitan Museum of Art, challenges comparison with the Altman and other great bequests to the Museum. Mr. Dreicer, however, differed from Mr. Altman in limiting himself to small productions of a distinctly precious character. The whole collection is now installed in the Room of Recent Acquisitions, on the first floor, and although this gallery is not a large one the space is adequate.

It contains works by Roger van der Weyden, Hans Memling, Domenico Morone, Piero di Cosimo, Francesco Granacci, Lorenzo Lotta, El Greco, Martin Schongauer, Lucas Cranach, Jan Gossaert, van Mabeuse and many small bronzes and early carvings. There are also two rare tapestries and some furniture.

Mr. Dreicer's "Christ Appearing to His Mother," by Roger van der Weyden, has already been exhibited in the Museum on the occasion of the Fifteenth Anniversary Exhibition. It was originally part of a triptych bequeathed by Queen Isabella the Catholic to the cathedral at Granada, and the two other

Brooklyn Artists Show In Brooklyn Museum

The Brooklyn Society of Artists have included in their exhibition in the Brooklyn Museum a memorial show of works by the late Hamilton Easter Field, who was president of the society and who had devoted much of his time in recent years to its interests. The works shown cover most of Mr. Field's career, including landscapes made in



FATHER AND DAUGHTER, by JACQUES EMILE BLANCHE, IN THE TWENTY-FIRST INTERNATIONAL EXHIBITION CARNEGIE INSTITUTE, 1922

Italy and France during his student years and later compositions painted in Brooklyn and Maine. As an artist he grounded himself well in the traditions, but his singular sensitiveness to the changing conditions of life induced him to experiment to the end of his days and made him receptive to modern influences.

It is due to him, no doubt, that the Brooklyn society has taken on such a progressive air of late, and it seems certain that the current exhibition is more liberal and free than any of its predecessors have been. The result is that a pilgrimage through the rooms is most agreeable—the spectator coming constantly upon unexpected and lively contributions.

Bernard Karfo, whose work grows upon acquaintance, contributes an interesting panel of children at play, which has the stir of life throughout, and also a flower composition, exceedingly rich in color. Yasuo Kuniyoshi sends a spirited and decorative piece called "Wild Horses" and a panel called "Boy Fishing," in which there are all sorts of nice painting. John Marin once said, looking at a Chinese damask hanging, that our artists should strive for more of that sort of texture. Probably Kuniyoshi in his "Boy Fishing" comes very near to realizing Mr. Marin's idea.

By Julia Kelly there is a view of "Newtown Creek" that has all the freshness that first aroused interest in her work. It contains bridges and smokestacks and many houses, all painted in with peculiar zest. It falls only in the foreground, where the banks are somewhat pained. By Robert Laurent there are some fowls curved in wood and a delightful baby carved in alabaster. Joseph Stella sends several pictures, the most abstract of which, "The Sun Seen Through the Window," is the most attractive; and Man Ray sends two beautiful decorations.

Other interesting contributions are by Emile Blanchard, Vincent Canale, Robert M. Decker, Preston Dickinson, George Pearce, Emile Oscar Fehrer, William J. Glackens, Samuel Halpert, Stefan Hirsch, Ernest Lawson, Haley Lever, Agnes Pelton, Katherine Schmidt, Isabel W. Whitney, Pop Hart, C. Bertram Hartman, Chester Beach, Gaston Lachaise and Maurice Sterne.

Eclectic Group Shows At Dudensing Galleries

The "Eclectic" group—a group that owes its existence to the energies to Mr. James Britton—is holding its seventh exhibition in the Dudensing Galleries. Mr. Britton practices as well as preaches art and submits three portraits—"Cornelia," "Ann" and "Kyoko Inukai." Mr. Britton's most complete and telling work is in the portrait of his Japanese friend, Mr. Inukai.

Sidney Dickinson sends a portrait of "The Baron" and a group portrait of his father and mother. In "The Baron" the tendency that has developed in Mr. Dickinson's work of late to paint the lights very pale and the shadows very warm, has reached such an extent that he puts the shadows of the Baron's face in almost complete black. The effect is ghostly—

not to say ghastly. Royston Nave signs a somber study of a head, that of Elizabeth Yates, that has a suggestion of the early manner of George Luks, and a portrait of a young woman called "De-vah" that is tumultuous in style, and is hard for the spectator to focus upon.

Mahoni Young submits some small water colors that have the real, and now rare, watercolor quality. Maurice Fromendrat sends some decorative landscapes with figures, in the lovely color that is habitual with him; Eugene Higgins is also his usual self, with some serious portentous idylls; Theresa F. Bernstein is represented by splintered paintings of throngs of people on the beach, and Robert I. Altken sends a por-

trally those on the southern coast that have been made so familiar to us by artists. These pines or cedars, or whatever they are, look like immense nests for birds, held aloft on props.

In many of Mr. Kotch's landscapes there is hardness, due doubtless to the difficulties of the medium, but in certain compositions the technique admirably suits the subjects. One in which some bare tree trunks are savagely outlined against a dark wood is a particular success.

Seventeen contemporary painters and sculptors are exhibiting at the Perargil Galleries, 607 Fifth Avenue, during May. The group of thirty-two paintings and bronzes shown presents the work of



"MEDITATION" BY JOHN CARROLL, IN THE TWENTY-FIRST INTERNATIONAL EXHIBITION CARNEGIE INSTITUTE, 1922

Notes and Activities In the World of Art

George J. Kotch is showing Californian landscapes, executed in tempera, at the Babcock Galleries. One thing may be said at once for Mr. Kotch and that is that he undoubtedly gets the character of the Californian landscape. As soon as one enters the gallery one recognizes the unmistakable Californian trees, espe-

each exhibitor in characteristic manner. Among the canvases exhibited are a variety of subjects, portraits and figure themes by Ellen Emmet Rand, Felice Waldo Howell, M. Elizabeth Price and Eleanor Abrams; harbor and shore scenes by Janet Peterson and Harriet Lord; flower arrangements by Anna Fisher, Maud M. Mason, Matilda Browne and Dorothy Weir and cloud studies by Lucile Howard.

The sculpture includes Harriet Pishmuth's "Sua Dial," Anna Vaughn Hyatt's spirited bronzes of animals, and "Music" by Brenda Putnam. In the classic figures of Lucy Perkins Ripley, a stone bird basin by Edith Howland, a "Bacchanale" by Malvina Hoffman and "Music" by Brenda Putnam.

The exhibitors have in many cases been the recipients of various awards and medals in the current exhibitions and all have exhibited widely both in America and abroad and are represented in many important permanent collections.

It is planned to open in the print department of the Metropolitan Museum, soon after May 15, an exhibition of prints from the permanent collection of the museum. The first gallery will contain a selection of etched landscapes made before 1800, among them prints by Rembrandt, Ruyssdael, Berchem and Grimaldi; in the middle gallery there will be Renaissance woodcuts, by such men as Durer, Lucas of Leyden, Holbein, Cranach and Altdorfer; in the third gallery will be shown a selection of portraits from Israel van Meckenem down to Degas. This exhibition will be continued until October 1.

About seven hundred designs, from fourteen States and Canada, have been received for the prize competition and exhibition of textile designs and hand decorated fabrics, organized by the Art Alliance of America, and which opens to the public May 8 at the Art Center, 65 and 67 East Fifty-ninth street.

The exhibition will continue until May 20, and in connection with it the Art Center has organized a carefully selected display of machine made fabrics, showing the many and varied achievements of our manufacturers in weaving, printing and embroidering on decorative fabrics.

This exhibition is intended to bring before the artists making designs and hand decorated fabrics the achievements of mill craftsmen in creating handsome materials useful to the majority of people.

What is described by the Society of Illustrators as a "Play-Time Exhibition" will be presented by that organization at the Art Center, 65 and 67 East Fifty-sixth street, May 10. The careful title relates to work which the members of

this distinguished group of American artists do during spare hours for pleasure and amusement. Charming executed hobbies hidden away in studios will be brought to light of day.

Edward Penfield, president of the Society of Illustrators, is recognized as the originator of the American poster; his delightful wood carvings of toy animals nobody but his personal friends have seen. Charles Dana Gibson's pen and ink drawings are known to the world over; "One-Eyed-Man," an oil painting by Mr. Gibson, does not sound familiar. Reproductions of Arthur T. Keller's paintings are most popular; his interesting preliminary studies, which reveal the initial flash of his talent, are not known at all.

Gordon Grant is always mentioned as a pen and ink artist; no one thinks of connecting his name with marine paintings and ship models. John Alonso Williams is a black and white artist of note; only his most trusted friends have seen his charming landscapes, made during playtime hours in the summer time when he steals away to the country.

Edward A. Wilson's colorful work has brought just rewards, but he derives a great deal of pleasure in his picturesque wood cuts. George Illian, well known as a decorative artist, also admits to a love for wood cuts. Benda's masks could not have remained in hiding; nevertheless, he is recognized first of all as an illustrator. Tony Sarg holds large audiences with his marionettes; but his profession is illustrating. William Oberhardt is so fascinated with playtime art that he has even followed it to the White House, where he did portraits of President Harding and members of his Cabinet.

At the Newark Museum, where an exhibition of German applied art continues until May 31, there will be held a series of talks and conferences on what the American craftsman, art craft manufacturer and seller may learn from this first show of Teuton arts and crafts to reach us since the war.

The various phases of the exhibit will be analyzed by experts to the end that the American craftsman and producer may see what Germany is doing in this line to bid for the world's markets.

Dr. James P. Hixey, director of industrial art in the New York schools, will tell how the German museums gather and present to the public, both in Germany and abroad, the exhibits of arts and crafts. Miss Florence Levy of the New York Art League will talk on the silver and metal work in the Newark exhibit. Mr. M. D. Crawford of "Women's Wear" will speak on the relation of the museum to the department store. There will be a conference on textiles and a conference on books and printing, with special reference to the work of the Leipzig Academy of Graphic Arts, which has done so much to raise the quality of printing and book work.

These conferences will take place in the fourth floor exhibition rooms of the museum Tuesday evenings and Saturday mornings as long as the exhibit lasts. The management of the Newark Museum holds that it is the proper function of an institution of its kind located in an industrial city to encourage as much as possible those who are moved to the endless task of bringing into modern manufacture as much as possible of that elusive addition to utility which we call beauty. Actuated by this impulse, it is adding craftsmen and manufacturers to study and evaluate the first great exhibit of applied art to come to us from Europe since 1912.

The fourth in the Public Library's series of exhibitions of American prints, dealing with "American Scenery," American Prints, is on view during May in the Stuart Gallery in the Library Building.

In this show there is reflected what is really an important and significant factor in American art: the interest in the landscape of our native land, not infrequently without reference to the definite locality with its various possibilities of appeal. A summary review, like all the exhibitions in this series, the present display nevertheless gives a clear picture of the development of our landscape art in the printed picture.

One may smile at such an early crude attempt as "The old etching of the 'Caecede, Luzerne County.' But with the development of aquatint came the famous old "Hudson River Portfolio" and other plates by John Hill and others after W. O. Wall and Joanne Shaw. Then our line engravers, from A. B. Durand and James Smillie on, put into black and white the paintings of Doughty, Cole, Gifford, Johnson and others, men who loved the homeland scenes they painted.

When we enter the domain of painting-etching there is offered an interesting variety of personal impressions. Weir, Tschachtlan, J. D. Smillie, the Morans, Getchell, Platt, Washburn, Manley and many more. Wood engraving too, has its share, in numerous instances, of paintings and drawings and in original engravings by Kingsley, Wolf, Bernstein and others.

The whole series it forms an engrossing phase of the development of our national art, an interesting expression of national feeling.

More than seventy examples of representative work of some of the best known American artists have been received by Mrs. Walter Sullivan, chairman of the art committee for the State Fair, to be sold for the benefit of the Association for Aid of Crippled Children May 16.

Artists have always been known for their generosity, and the tradition extends even to the most successful and most modern. The appeal for pictures to be sold to help New York's crippled children is met with a response from the artists more generous than anything imagined by the committee. In the words of a well known artist, not since the San Francisco earthquake has there been such a representative exhibition gathered together for sale for a charitable purpose.

During the last week the following artists have contributed pictures for the "Little Art Gallery": Ernest Inger, F. Bolton Jones, Francis C. Jones, R. Sloua Braden, Henry B. Snell, Oliver P. Black, Ernest Roth, Joseph Cummings Chase, Edward Shepard, Henry Dand, Garber, H. W. Hildebrandt, W. Merritt Post, M. A. Whitlock, Roland Clark, Robert Gauley, Harriet Lord, Charles Bozin, Arthur Crisp, Clara McChesney and F. Louis Mora.

Rumors or rare paintings ready for sacrifice by impoverished nobility continue to haunt and vex Fifth Avenue. Almost daily some excited individual rushes into a gallery and breathlessly offers to undertake a commission to rescue a helmsman from Paris, Vienna or Constantinople. He will accept transportation and a small commission. The work is registered and he can show the pedigree and a photograph. The response consists of yawns and preoccupation in most cases and the alarmist retires in confusion to seek a more sympathetic ear across the way.

"Since 1916 about that number of individuals have come to me with the same story," said Mr. Martin Birnbaum of Scott & Fowles the other day. "I

Portrait of Actress to Be Sold for Russian Relief



THE various Russian relief funds will be the beneficiaries when an attractive portrait of Miss Florence Fair, painted by Nikol Schattenstein, and now on exhibition at the studios of M. Knoedler & Co., 556 Fifth Avenue, is sold.

About two months ago Mr. Schattenstein made the portrait of Miss Fair with the understanding that the money derived from the sale should be given to Mrs. Charles H. Boynton of 27 West Sixty-seventh street, a member of the American Central Committee for Russian Relief, who will distribute the money received among the different enterprises for Russian relief.

Miss Fair is an actress and has appeared in "Clarence" and "The Bat." She is at present with a stock company in Cleveland.

takes no stock in these stories. Somebody is either mistaken or mad. If one really possesses a fine painting he knows it. He also knows he can sell it without the slightest trouble. Why should they be sent here? There are plenty of dealers in Paris or London who will buy them very gladly. "It reminds me of the owner of an old violin, usually a rather provincial person, who declares it has been in the family for 100 years and is worth \$5,000. No one can convince him it isn't worth anything because it's been hanging right there on the wall on the same hook just where the great-grandfather placed it when he died. If you have a dog with a pedigree you don't forget the fact of the pedigree. All the masters were famous when they were living and their works have been handed down and cherished by owners who parted with them only as a last expedi-

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SEVENTH

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